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THE JOURNAL OF INDIAN ART

No. 1.

January, 1884.] [Price 1 Rupee or 1/6.

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Preface by E. C. BUCK, Secretary to the Government of India, Department of Revenue and Agriculture.

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Resolution of the Government of India on Museums and Exhibitions.

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The Brass and Copper Ware of the Punjab and Cashmere, by J. L. KIPLING, Curator Lahore Museum. Principal, Mayo School of Art, Lahore.

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W. GRIGGS, Elm House, Hanover Street, Peckham, London.

RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

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MEMO.

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NOTICE.

While this number of the Art Journal was in press, the Government scheme for the encouragement of the Industrial Arts of India has been considerably modified, as will be seen from the official paper, dated 3rd January 1884, which is given below.

In Resolution No. 239 of the 14th March, the Government of India invited the opinions of Local Governments on a draft scheme for the better organization of Museums with a view to the promotion of the trade and industries of the country. The scheme had special reference to the more artistic industries, and it contemplated the twofold object of locally encouraging and assisting the artizan, and of making his work better known to the public by means of Art-Museums, Exhibitions, and Art-publications. These various agencies were sketched out with some elaboration, but it was expressly stated that no action whatever (except the publication of one number of an Art Journal, for which special arrangements had been made) need be taken until the scheme had been considered by a Committee representing the Local Governments and the Schools of Art, which was convened for the month of December in connection with the Calcutta Exhibition. The proceedings of this Committee are now before the Government of India, together with a revised scheme drawn up by Mr. Buck on the basis of the Committee's recommendations and subsequently confirmed by it. The opinions of Local Governments will again be invited on the revised scheme, and with this object it is annexed to the present Resolution.

2. The leading features of the original scheme were briefly these. Dealing first with the subject of Commercial Products, the Government of India recommended that a complete collection should, if possible, be maintained in the three cities of Calcutta, Bombay, and Madras, and that a descriptive dictionary, or *catalogue raisonné*, of the commercial products of India should be prepared. The former recommendation has been accepted

by the three Governments concerned, and in the case of Bengal a most complete collection has been made for the Calcutta Exhibition, which at the close of the Exhibition will be permanently located in Calcutta. On the basis of this collection a descriptive dictionary has been prepared by Dr. George Watt, which, it is trusted, will form the stepping-stone to a more accurate knowledge of the natural resources of India. It is intended that this work shall be maintained and kept up to date in the Revenue and Agricultural Department of the Government of India in connection with the Provincial Departments of Agriculture and the Economic Museums, and that it will serve as a guide to all future collections of economic products.

3. With regard to *ordinary* manufactures the scheme confined itself to one or two recommendations of a similar character which it is unnecessary to recapitulate. The leading manufactures of this class, such as jute, cotton, wool, or paper-making, are so closely connected with raw products that they fall within the scope of an Economic Museum and an economic dictionary. They are in the hands of persons who are fully alive to their own interests, and the direct assistance which Government can give is extremely small.

4. But in respect to the artistic industries indigenous to the country, a larger question was raised in the scheme. Cataloguing and collecting in their case seemed insufficient. Could any effort be made to check the deterioration which is so clearly visible in many of these handicrafts? Against interference might be urged the danger of destroying the traditional skill and sense of beauty which the humblest Indian artificer often seems to possess. On behalf of interference were the obvious facts that Indian art is already being led into new paths to meet European tastes and requirements, that it imitates with little or no discrimination, and that it readily follows ignorant guidance. The evidence on the whole seemed in favour of some interference, if it could be exercised with discretion and without injury to trade. The idea accordingly put forward in the original scheme was that an Art Committee should be formed in any locality in which an industrial art exists, and a Provincial Committee in every province in connection with the Provincial Museum and School of Art, and

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that these Committees should endeavour to guide and aid the workmen by means of schools, standard designs, exhibitions, and museums. Under this scheme the local museum was to be the repository of the best types of the art of the locality, and duplicates of these were to find their way to the Provincial Museum. A uniform method of numbering was to be adopted to assist the art collector and the purchasing public. In the three cities of Calcutta, Bombay, and Madras the establishment of Presidential Museums, which should gather up the approved art products of all Provinces similarly chosen and numbered, was also recommended. Lastly, an Art Journal was suggested which should deal with the industrial arts of each Province, with a view to their practical improvement and advancement.

5. Such were the leading features of the scheme on which opinion was invited by the Government of India. The replies received from Local Governments were distinctly in favour of increasing the usefulness of Art Museums, and of making them a link between the public and the isolated and often ignorant workman. But objections were taken to some of the details of the scheme, which it was felt involved considerable interference with trade and required more technical knowledge and discretion on the part of Local Committees than could invariably be hoped for.

6. These doubts have been also expressed by the Committee representing the several Local Governments, which has just finished its work. The Committee has recommended that the duties of Local Committees should be omitted from the scheme, not because it undervalues the assistance which a body of residents interested in the art of a locality might render, but that it considers it safer not to assume that this assistance will be always forthcoming, nor would it advise Local Governments to act upon any such assumption. The plan of fixing the art of a locality by approved designs or standard patterns has been also abandoned as impracticable, and as, even if practicable, likely to involve excessive interference and supervision. There remains the question of Museums and their functions, and in regard to this the Committee has recommended that each Province should maintain a Museum in which every industrial art indigenous to the Province should be worthily represented: that the Museum authority or authorities should be allowed to occasionally visit the localities where such

arts exist, and should do what they can, in concert with the residents or local bodies, to encourage the producers, and to help them to obtain orders and to advertise their manufactures. The only influence which the Museum would thus exercise over an industrial art would be the indirect one of excluding articles of bad design or workmanship from its collection.

7. The Committee has intentionally excluded from its scheme any reference to the question of supplying new designs or patterns to the native workman. Evidence was adduced that a good deal of harm had already been done by well-intentioned efforts in this direction, and the Committee decided not to make any recommendation on a subject which admitted of much difference of opinion. The Committee, however, unanimously agreed that one of the chief objects of every Museum should be the preservation of every good example of the art of the past, and that such specimens would prove the surest guide to the native workman of to-day. A very real danger to Indian Art lies in the facile imitation of European designs and European methods. To restrain rather than to strengthen this tendency should be the aim of Art-education throughout the country, and the Committee considered Museums might render valuable aid by storing up the best examples of oriental designs and processes.

8. The Committee also refrained from any recommendation in regard to Art schools and scholarships, on the ground that the subject properly appertained to education, with which the Committee did not feel itself competent to deal.

9. The only other point in the Committee's revised scheme which need be noticed is the proposed publication of an Art Journal. The specimen number containing an article on the brass and copper-work of the Punjab by Mr. Kipling was considered satisfactory, and in view of the hopes of the publishers of a large sale in Europe and of the obvious utility of such a publication, the Committee has recommended that it should be experimentally continued by Government as a quarterly periodical if funds are available. The Journal, it was considered, should pursue two objects, *i.e.*, the history of particular arts and handicrafts, especially with reference to designs and forms, and the economical advancement of existing arts and handicrafts, prominence, however, being given to the latter. With this

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view it should endeavour to inform the public where particular articles may be purchased, and should specify in as many cases as possible the Museum number and the price of each example described in its pages. The Committee considered that the general administration of the Journal should for the present remain with the Government of India in the Revenue Department, that Department arranging for the professional editing. These recommendations will be separately considered and disposed of.

10. As the Committee's revised scheme is very restricted in scope, and allows large discretion to Local Governments, the Government of India hopes that it will be found possible everywhere to adopt it. In fully accepting the conclusions of the Committee, the Government of India would express its sense of the ability and practical knowledge which its members have brought to bear on their task.

Rules referred to in the preceding paper.

Draft scheme for the promotion of Industrial Art in India, as finally revised in accordance with the Proceedings of the Art Committee, held in Calcutta on the 11th, 14th, 18th, and 22nd December 1883.

1. At least one Museum should be maintained in each Province for the reception of a typical collection illustrating the arts and manufactures of the Province.

2. A sufficient sum should be allotted annually for the purpose of making, improving, and maintaining the collection.

3. The officer in charge of the Museum should be allowed special facilities for travelling, and should be permitted to draw travelling allowance.

4. It should be his special duty, in consultation and co-operation with local authorities, Art Committees or residents, to visit local manufactories and workshops, to select specimens, to discover the best workmen, to make arrangements for future communication with them, &c., &c.

5. In any place in which there are no existing arrangements for communication between workmen and the public, and in which the workmen themselves are not in a position to deal with customers at a distance, it may possibly be advisable to arrange for the establishment of an unofficial agency through which orders and payment may be transmitted.

6. When the officer in charge of a Museum or other officials are asked for specimens of Art-ware, it will be convenient for them to refer the customer to the agency so established.

7. If any Government is desirous of including in the Provincial Museum a

typical collection of Art-ware from other Provinces, the Museum grant should be sufficiently amplified for the purpose.

8. The choice and extent of the typical collection mentioned in the preceding clause should be left to the officers in charge of the Museums of the Provinces concerned, under such rules or instructions as their respective Local Governments may determine.

9. It will be useful if facilities are given to the officer in charge of a Museum in one Province to pay occasional visits to the Museums of other Provinces and confer with the officers in charge.

10. An Art Journal to be published quarterly, should be maintained, which may be utilized as a medium of communication between the officers of the various Provinces. The Journal should pursue two objects,—(*a*) the history of particular arts and handicrafts, especially with reference to designs and forms;—(*b*) the economical advancement of existing arts and handicrafts. The general administration of the Journal should for the present rest with the Revenue and Agricultural Department of the Government of India, the Department arranging for the professional sub-editing.

11. The authorities of any Foreign Museum who may desire to obtain typical collections of Indian Art-ware may be invited to enter into direct communication with the officers in charge of Museums in each Province, or through the medium of the Government of India in the Department of Revenue and Agriculture.

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THE JOURNAL OF INDIAN ART, PART II.

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Drawn by Rakhi Chand, Múrli.

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From photographs by Corporals Stroud and Futcher, Rurki.

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From photographs by Corporals Stroud and Futcher, Rurki.

PLATE XVI.

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From photographs by Corporals Stroud and Futcher, Rurki.

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From photographs by Corporals Stroud and Futcher, Rurki.

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The Journal of Indian Art.

PREFACE.

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THE scheme with which the publication of an Indian Art Journal is connected is sketched in a Resolution of the Government of India which will be found printed *in extenso* at the end of this Preface. Although it is not improbable that the proposals and suggestions of the Resolution will be subject to some modification, it is believed that the principles upon which they are based will be generally maintained.

The chief practical object of the proposals is, with the co-operation and assistance of those who desire the promotion of Oriental Art, to establish in all parts of the world in which an interest is taken in the Art Manufactures of India a better knowledge of the various types now existing, with the view both of increasing the demand for them, and of facilitating their supply through the agency of traders in Oriental wares, to whom it is anticipated that the information will be useful.

But there is a higher result to be hoped for than this. There are both in England and abroad men whose devotion to, and intimate acquaintance with, Oriental Art are not exceeded, sometimes not equalled in India itself. It is to such experts that an appeal is now made to assist the authorities in India, through the medium of this Journal, both to direct progress in a right groove and to prevent the decline of Indian Art by pointing out when and how to check degradation. One of the most important matters in connection with the extension of a demand for Indian Art-ware is to decide how far it is legitimate to adapt Oriental workmanship and designs to articles of modern utility in Europe and America. The water-pots and hookah-stands of the East are useless except as chimney ornaments in the houses of the West. The carved steering chair of an Irrawaddy boat cannot be rigged up on the poop of a Thames steamer. The anklets and nose-rings of an Indian beauty cannot be worn by a lady of fashion in Europe. To what extent then can Eastern designs and workmanship be applied to Western forms? The issue is one of some difficulty. But unless it is decided, no extended use can be made of Indian Art Manufactures. Assistance and advice will, it is hoped, be given by the readers of this Journal in suggesting legitimate objects for the application of Indian Art.

Another matter in which aid is invited from Orientalists in England and abroad is this. There have been from time to time collections made of Eastern Art-ware in which types and specimens are to be found that have now no counterpart in India itself. This Journal will afford a means of receiving information regarding such specimens or illustrations and sketches of their designs and patterns which cannot fail to be useful in the restoration of Indian Art.

It is intended to publish in each successive number an account of one or two of the Art

Manufactures of India, considered in the first place in their relations to the history of the country and the daily life of the people, and in the second as to possible European applications and uses and to the extension of trade. Illustrations of the best available types will be given, and these, it is hoped, will call the attention of the public and ultimately of artisans and dealers to artistic qualities in older work, the absence of which in some recent efforts is a common cause of complaint. It is believed that a Journal of this kind may be as useful in establishing a higher standard of taste in Indian Art Manufactures as in serving the commercial purpose of popularising Arts too frequently regarded as merely curiosities of craftsmanship. The employment of the Students of Schools of Art in preparing illustrations for the Journal may be incidentally mentioned as one of the advantages attendant on such a publication. The want is increasingly felt of a scheme of Art instruction for India based on the careful study of indigenous models.

It is premature at the present time to enter into any further detail regarding the scope and objects of the Journal. Advantage will be taken of the forthcoming Exhibition in Calcutta to form a temporary committee of consultation, in whose hands the final decision regarding the character and management of the Journal will be placed. The best collection of Art-ware that has yet been brought together in India will be then exhibited, and will form an admirable basis for discussion, not only in respect to the plan on which this Journal is to be conducted, but also as to the manner in which effect can best be given to the scheme propounded in the Resolution of the Government of India.

CALCUTTA,
August, 1883.

E. C. BUCK,
Secretary to the Government of India,
Revenue and Agricultural Department.

No. 239 Ex.

Extract from the Proceedings of the Government of India, in the Department of Revenue and Agriculture, dated Calcutta, the 14th March, 1883.

Museums and Exhibitions.

RESOLUTION.

Expense and trouble of making collections for exhibit.

COLLECTIONS for International and Provincial Exhibitions have, for many years, been the subject of numerous requisitions to Provincial and Local authorities. After having been made, often with much difficulty, expense, and trouble, and consigned to the promoters of the Exhibition for which they were required, they have at its close been sold, given away, or otherwise disposed of. On each new occasion collections have been renewed.

To be diminished as far as possible in future.

2. In order to avoid, as far as possible, the constant repetition of demands which are known to give much troublesome work to all those officials who are concerned in fulfilling them, the Government of India is desirous of obtaining the co-operation of Local Governments and administrations in establishing, with the aid of the Agricultural Departments and Museum authorities, some system under which collections of Indian exhibits can be formed when required for Exhibitions at the expense of the least time and trouble, and in the most economical manner.

Objects of collections are five.

3. Beyond the executive object suggested in the above paragraphs, the Government of India is anxious that collections of exhibits should be made to fulfil more thoroughly than hitherto the important purposes for which they were made. These may be arranged under the following heads:—

I.—The promotion of trade in the commercial *products* of India, either in India itself or in Foreign countries.
II.—The improvement of ordinary manufactures.
III.—The promotion of trade in ordinary manufactures.
IV.—The improvement of art manufactures.
V.—The promotion of trade in art manufactures.

I.—Promotion of trade in products—
(*a*) by maintaining sample collections at Provincial centres;

4. For the fulfilment of the first object it seems in the first place desirable that a permanent sample collection of the commercial *products* of each Province should be formed and continuously maintained at some central place within the Province.

(*b*) at Presidency towns;

5. In the second place, that one or more complete sample collections of the commercial products of all Provinces should be formed at the Presidency towns which form the principal trading ports in India. In this arrangement the Government of India has reason to anticipate the concurrence of the Governments of Madras and Bombay. A collection is now being formed for the Amsterdam Exhibition, which will be returned to Calcutta and, with such additions as may be contributed in connection with the Calcutta Exhibition, will be permanently retained at the Museum in that city.

(*c*) by collecting and publishing information abroad.

6. In the third place, a full description of the uses to which each product can be put must be supplied. It has been for want of such a description that many Exhibitions have usually failed to be of any material service to the promotion of Indian trade. The Agricultural Department of each Province can in this matter be of much service, by maintaining such continued enquiry and investigation as will succeed in providing the full information that is required with regard to each product. Measures are therefore now being taken in connection with the Amsterdam and Calcutta Exhibitions to prepare in this office a descriptive Dictionary of Indian Commercial products, which will, when ready, be circulated for amplification and completion by the Agricultural Department of each Province.

(d) by efforts at Exhibitions.

7. In the third place, it is necessary that some means should be taken at each Exhibition of ascertaining the best way in which Indian products can be pushed into further notice in the commercial world. The success which attended the efforts made in this direction at the Melbourne Exhibition is a sufficient proof of the value of such action. In the case of countries more advanced than India, such enquiries and investigations as are needed at Exhibitions are usually effected by private exhibitors who are interested in the promotion of a particular branch of commerce or trade; but from India even private exhibits are seldom accompanied by private exhibitors, and the duty of bringing a knowledge of the value of Indian products or manufactures before the commercial public initially devolves upon Government officials. The best method of effecting the object under consideration must, however, be separately considered in accordance with the varying circumstances of each Exhibition.

II.—Improvement of ordinary manufactures. By collecting and distributing information in India.

8. Turning now to Indian *manufactures*, it is desirable to divide them into two classes, *viz.*, ordinary manufactures and art-manufactures.

Improvements in ordinary manufactures will, as a rule, be effected by commercial enterprise without official aid or encouragement. But at the time of an Exhibition some assistance can be given by collecting samples of foreign manufactures, by providing information as to the method employed in manufacturing them, and by subsequently conveying such information to the native manufacturers of this country. This last duty, so far as Exhibitions in India are concerned, is essentially the duty of an Agricultural Department.

III.—Promotion of trade in ordinary manufactures. As in the case of I. a, b, c, d.

9. For the promotion of trade in ordinary manufactures in connection with Exhibitions, it is necessary to adopt the same measures as are suggested with reference to products, *viz.*, (1) to maintain at each Provincial Museum a sample collection of Provincial manufactures; (2) to maintain a sample collection of *all* manufactures in India at each Presidency Town; (3) to draw up and publish in this office a descriptive account of each manufacture in explanation of the sample collection; (4) to make enquiries at each Exhibition as to the best method of promoting trade in each manufacture.

And by ascertaining the form and fashion required in foreign markets.

10. Under the last head it may be noticed that enquiries should be carried further than in the case of products. In the case of manufactures it is necessary to ascertain what size, shape, substance, method of packing, &c., are best suited to markets abroad, or in other parts of India. An example of the results of this class of enquiry may be given in the circumstance that manufactures of India, heretofore refused in Australia, have, in consequence of the alteration of the width of certain looms, or the construction of certain packing-boxes, now been accepted. Continuous enquiry of this character can, it is thought, be maintained by the Agricultural Departments, so long as there is reason to believe that commercial investigations have not covered the whole ground. It is also recommended that a special enquiry into these matters should be made the duty of some official or officials at the time of an Exhibition, whether held under the executive control of the Government of India or of the Local Government.

In dealing with art manufactures measures will have to be taken of a still more extended character. The objects in this case include (1) the encouragement of good design and workmanship, (2) the prevention of degradation, (3) the extension of the market abroad.

IV.—Improvements of art-manufactures— (a) by the formation of local museums;

11. These questions have, during the past years, received the earnest consideration of the Government of India in consultation with various authorities, official and non-official, whose opinion in this matter has been considered valuable. The proposal which, so far, finds most favour is that the promotion of Indian art-manufacture should receive its strongest and primary encouragement from local exertion and patronage. It is found that almost every Indian manufacture is confined to a single locality or small area. It is suggested therefore that at each place of art-manufacture a Local Museum or collection should be established under the management of such local officials or Native gentlemen as are willing to form themselves into a committee for that purpose, and whose duty it would be to make such arrangements as they might consider suitable for the promotion of the local art, *e.g.*, by establishing industrial schools, giving prizes for good work, distributing patterns or models, &c. This system has, it is understood, already been partially introduced in the Bengal Presidency by the establishment of Local Committees in connection with the Economic Museum at Calcutta.

(b) by the organisation of local committees

12. The Government of India hopes that by the organisation of local Committees the sympathies of Native gentlemen of position may be enlisted, and their interest excited on behalf of an art which is now sometimes too hastily neglected in favour of European importations. The importance of this co-operation can scarcely be exaggerated. The renascence of Indian art ought to be attendant on the progress and prosperity of the country, and no such renascence can be vital or permanent unless it enlists the sympathy of the people themselves. There can, however, be no reasonable doubt that the upper classes of the Native community would gladly follow the example of the Government and cherish all that is best in indigenous art.

13. The organisation and maintenance of the system should be made one of the duties of the Agricultural Department of the Province, the officer in charge of which will be able to arrange, in personal communication with district officers, the requisite arrangements for the establishment of Local Committees, and for their communication with any Central Committee that may be formed under the scheme proposed in the ensuing paragraphs.

(c) under the district officers and Agricultural Department;

14. A Provincial Committee, at the same time, would, in each Province, be formed in connection with the Provincial School of Art, if there be one, and the Provincial Museum, whose object it would be to secure the best samples of art-manufactures from each Local Committee, and to provide the Local Committees with such advice or information as they may be able to give in connection with the art-manufacture concerned in each case. The officer in charge of the Department of Agriculture would be *ex officio* the President of the Committee, and the Principal of the School of Art the Secretary.

(d) centering in a Provincial Museum and Committee.

V.—Promotion of trade in art-manufactures by—

(a) Approved and numbered samples deposited in local Museums,

(b) and duplicates of the same with same numbers in Provincial Museums,

(c) and duplicates selected from all Provinces in the Presidency Museums,

15. In order to effect the above object it seems desirable that Provincial Committees should take considerable pains to obtain or select the best samples produced at each place of manufacture. Such samples would be classed as "approved samples," and would be registered in a list *under a recognised serial number* in the local collection. Duplicates of "approved samples" and *bearing the same numbers* would be ordered for and kept in the Provincial Museum.

16. The Presidency Committee will then select from the provincial lists of "approved samples" such specimens as it desires to deposit in the Presidency Museum. It is thought that the occurrence of an Exhibition will provide an useful occasion for making new additions to the collections, as an opportunity will then be afforded of bringing together officers from each Presidency and Province who are specially interested in, and officially connected with, the formation of collections. Every sample brought into the Presidency collection must bear *the same number* as the corresponding sample in the Provincial collection.

(d) and duplicates selected from the Presidency collections in Foreign Museums,

(e) thus forming a link between place of manufacture and foreign markets,

17. The next step is to obtain the co-operation ot Foreign Museums. It is chiefly at this point at which the assistance of the Imperial Government may at present be of service. It has already been ascertained that the authorities of several Continental Museums are desirous of co-operating in some arrangement of the kind, and will subscribe largely to obtain duplicates of "approved samples" selected by the Presidency Committees. Collections will thus, it is hoped, be formed at the principal Museums in Europe of specimens of Indian art-manufacture bearing the same recognised numbers as those deposited in the Indian Museums, whether Local, Provincial or Presidency.

A link will thus be formed between the place of manufacture and the foreign markets.

(f) by publication of a Journal of Indian arts and industries.

18. In order to facilitate communication with foreign countries, as well as to excite investigation and increase knowledge of the subject in this country itself, it is intended to publish an Annual Journal, to which contribution from each Provincial Committee will be invited. The Journal will contain information regarding each art and manufacture in India, as well as descriptive lists of the sample exhibits at the Central Museums. It will also invite suggestions as to the manner in which Indian art may be made most serviceable for European requirements. Many persons in Great Britain and Europe are much interested in the extension of Indian art in this direction, and are in a position to give valuable advice on the subject. Moreover, many Oriental forms and designs are believed to be in the possession of foreign collectors which can probably be obtained for utilisation as models, &c., in this country.

Advantages of duplicate system.

19. It will be understood, as already explained, that the collections at the Presidency Towns, as well as in Europe, will consist of duplicates of approved samples in the Provincial and Local Museums. It is not necessary, and will probably not be desirable, that the Presidency and European collections should contain duplicates of *all* the samples in the Provincial Museum, or, again, that the Provincial Museum should contain duplicates of *all* the samples in the local collection. But it is proposed that whatever sample, model, or photograph is sent to a Presidency or European Museum, should have its duplicate in the Provincial and Local Museums under a recognised number. It is only in this way that a certain means of communicating a demand from abroad can be maintained.

Function of museums as sample rooms.

20. It will be seen from the foregoing remarks that Museums will be called upon to fulfil a new function,—that of trade museums, or, to put it in the simplest form, sample-rooms, where the best examples of Indian craftsmanship can be seen. At present many of the crafts of India are, owing to the want of any recognised system of communication or advertisement, left in comparative obscurity. The scheme of Native industrial trade affords little opportunity to the tourist or the visitor of learning the speciality of a town or district, and it not unfrequently happens that officials themselves reside for years in a district without suspecting the existence of most interesting art-manufactures. The utilisation of Museums now proposed would not only prevent this state of things, by giving due publicity to local

manufactures, but it would also serve the valuable end of preserving a series of examples which would be a register of progress and improvement, as well as a *repertoire* of traditional forms and designs.

Degradation checked by persistent exclusion of debased samples.

21. A further object in view is the permanent check to degradation of design and workmanship which will be afforded by the persistent exclusion of debased samples from the Museum collections. That a temporary and fashionable rush for any class of Indian art-ware leads to its rapid degradation, inducing speculators to employ inferior workmen and undersell the better craftsmen and to an eventual cessation of demand on account of its degradation, are well-known facts. The plan now proposed tends to maintain demand and hinder decline by preserving a good standard and preventing an undue lowering of price.

Proposed meeting of officials from each Province at Calcutta Exhibition.

22. The Government of India proposes that, as in the case of products, advantage should be taken of the Calcutta Exhibition to bring together a first comprehensive collection of approved samples of Indian art-manufactures, which will form the basis of the Presidency collection of duplicates in the Bengal Presidency. The opportunity will be then afforded of consulting both officials and non-officials who may be interested in the subject, and who may be present in Calcutta, as to the best course which can be taken for the purpose of carrying into effect the objects proposed in this Resolution. A special Committee will be formed for this purpose. The Government of India will, therefore, be glad if the Local Government can allow some official or officials to be present, who may represent its views on this occasion. It is proposed that meetings should be held in Calcutta for this purpose towards the end of December. It will be very advantageous that each Province should be represented, therefore, by one or two officials competent to give good advice and to offer co-operation in these matters.

Draft scheme appended for circulation.

23. In the meanwhile the appended Rules may be circulated for the opinion of such officers as the Local Government may desire to consult, and will, with the criticisms they may receive, form the basis of discussion at the proposed meeting.

Only two steps now required, (1) Collection for Calcutta Exhibition, (2) First number Art Journal.

24. The only positive step which the Government of India desires should be at once adopted are—(1) that efforts should be made to procure specimens of the best workmanship of each class of Art-ware in every Province for the Calcutta Exhibition; (2) that a sample number of the Annual Journal should be issued before the opening of the Exhibition.

The latter at the expense of the Government of India.

25. The expenditure required for the latter purpose will be found by the Government of India, under whose management the first number will be issued; but it is requested that, with the permission of the Local Government, some officer may be nominated in each Province, with whom direct communication may be permitted on all matters connected with the first issue.

The final settlement of all other questions will, with the concurrence of the Local Governments concerned, be effected by the Committee to be held in Calcutta in December next.

Points on which early reply is now required.

26. The Government of India accordingly specially desires a reply to this Resolution, at the present time, only on the following matters :—

(1) Whether a very carefully-chosen collection of samples of each art-manufacture can be provided for the Calcutta Exhibition, from which approved samples may be selected by the Presidency Committee for Bengal.

(2) Whether an official may be nominated with whom direct communication may be maintained in connection with the publication of an Art Journal.

(3) Whether one or more officials may be deputed to Calcutta at the end of December next to take part in the special Committee noted in paragraph 14.

(4) Whether the will agree to a final settlement of the scheme being decided by the committee formed in December.

ORDER.—Ordered that a copy of the foregoing Resolution be forwarded to Local Governments and Administrations noted in the margin, with a request for an early reply to the proposals therein set forth.

Government of Madras.
" of Bombay.
" of Bengal.
" of N. W. Provinces and Oudh.
" of Punjab.

Chief Commr. of Cent. Provs.
" of B. Burma.
" of Assam.
" of Ajmere.
" of Coorg.
Secretary for Berar to Resident at Hyderabad.

(True Extract.)

E. C. BUCK,

Secretary to the Government of India.

DRAFT SCHEME

FOR

The Promotion of Industrial Arts in India.

In any district in which an Industrial Art of any special character and belonging to either section is carried on, a Local Committee may be appointed for the control of any operations undertaken under this scheme.

2. The Functions of the Local Committee will be the following:—

(*a*) To ascertain the conditions under which the Industrial Art is conducted.

(*b*) To examine the specimens produced by the various workmen, and to select those of the best form, pattern, or manufacture.

(*c*) To form a Local Museum for the deposit of specimens thus selected.

(*d*) To encourage the Industrial Arts by the establishment of schools, the supply of patterns, the communication of information, the collection of subscriptions, by holding Exhibitions, or offering prizes, or in any other manner which may approve itself to them.

(*e*) To establish an agency for the supply of duplicates of approved samples to Provincial Committees.

3. In each Province there will be appointed a Provincial Committee, of which the officer in charge of the Agricultural Department, and the officer in charge of the School of Art (if there be one in the Province), shall be *ex-officio* President and Secretary respectively.

4. It shall be the special duty of the officer in charge of the Agricultural Department to arrange, in conjunction with the district officials, the organisation of Local Committees, and to place them in communication with the Provincial Committee.

5. It shall be the special duty of the officer in charge of the School of Art to examine and report to the Provincial Committee on the character of the work and nature of the designs or patterns in use, and whether any degradation has occurred or improvement can be effected in the workmanship.

6. The functions of the Provincial Committee will be—

(*a*) To form a collection of Provincial Exhibits at the Museum at the head-quarters of the Province, or in such other place as the Local Government may direct.

(*b*) To select approved specimens from the Local museums for permanent deposit at the Provincial Museum.

(*c*) To apportion any grants which the Local Government may provide in aid of the Local Committees.

(*d*) To advise and control the action of the Local Committees in all matters in which their advice and control may be required.

(*e*) To contribute a section each year to the Journal of Indian Arts and Industries.

7. Collections of approved samples from all Provinces of India will be made at Madras, Bombay, and Calcutta, under the direction of the Governments of Madras, Bombay, and Bengal, respectively. These will be termed the Presidency collections. No separate Provincial collection will be made for any Province in which a Presidency collection is made, but the Provincial Committee will form and utilise the Provincial section of the Presidency collection.

8. A Presidency Committee will be appointed at the head-quarters of each Presidency, of which the functions will be—

(*a*) To form and maintain a collection of approved specimens of Art Manufactures from all Provinces.

(*b*) To appoint Sub-Committees for the selection of approved specimens from the collections in Local or, in the case of the Bengal Presidency, Provincial Museums, of which duplicates may be deposited in the Presidency Museum.

(*c*) To contribute an annual section to the Industrial Art Journal.

(*d*) To appoint Sub-Committees to assist in adjudicating awards for Art Manufactures at Exhibitions held in India.

(*e*) To supply Provincial and Local Committees and museums with drawings, photographs, or models of specimens likely to be useful as patterns, &c.

(*f*) To submit to the Government advice or opinion on matters connected with Art Manufactures.

9. Advantage may be taken of local Exhibitions in India to depute on each occasion a Sub-Committee to represent each Presidency and Province. Their duties shall be to examine the collections made under the provisions of the foregoing sections, and to pronounce a definite judgment on the character of the designs, &c., exhibited, with the object of excluding improper patterns, of recommending the introduction of new ones, or of taking photographs of the best patterns, and of otherwise organising the improvement of Art Manufactures.

10. A Journal, published quarterly or annually, will be issued under the direction of the Department of Revenue and Agriculture. It will contain a list of the additions made during the year to the Industrial Art collection. It will include any notes or articles that may be contributed by recognised authorities on Indian Art, or by others whose communications may be admitted by a Committee appointed for the purpose. It may also contain photographs or drawings illustrating Indian designs. It will be required to publish, as time goes on, a series of papers giving a brief history or description of each Art Manufacture in India, with current notes of progress, revivals, and improvements, thus forming eventually a Gazetteer of Indian Art. The Directors and Curators of Foreign Museums will be supplied with copies of the Journal, and will be specially invited to communicate their opinions and suggestions, or those of any other competent authority in their country, on any matters connected with the encouragement and improvement of Indian art.

11. Each Presidency and Province will be invited to contribute its own section to the Journal suggested in the preceding section.

12. A set of duplicates or photographs shall on indent be furnished to any European Museum of which the authorities desire to afford co-operation with the scheme, as well as to a restricted number of members of the principal Oriental Societies in each country.

13. Samples of exhibits will only be supplied to Foreign Museums on the following terms: (1) that prices be not attached for general information*; (2) that every facility be given to professional traders in Indian Art-ware to obtain such information as they may require.

The prices will be made known confidentially to the Curator of each Museum for the information of the trade.

14. When any International Exhibition is held at any place in which the Museum authorities are in co-operation with the scheme, the Exhibition will be at once supplied from the Museum with a large collection of Indian exhibits. If there is no such co-operating Museum, the arrangements made under the system proposed in preceding rules will give immediate facilities for providing a good collection from India, and thus prevent the extreme worry and difficulty hitherto experienced in getting a collection together.

15. A grant should be made each year by each Province and by the Imperial Exchequer for the purposes denoted in these rules. The expenditure thus incurred will, while providing a machinery for the continuous advertisement of Indian Art Manufactures, save a great deal of the outlay now involved in the organisation of collections for International Exhibitions.

16. In addition to the collections of specimens of Art Manufactures referred to in the above rules, collections of raw products and manufactures other than Art Manufactures, will be made and maintained at the Presidency Museums. The collections at the Calcutta Museum will, if required, be made available for loan to International Exhibitions held abroad. It may be found requisite to maintain a duplicate collection for this purpose; but in the meantime it will be understood that until Foreign Museums are themselves furnished with more complete collections, the Calcutta collections will be made serviceable for loan.

E. C. B.

* This condition is not intended to preclude traders in Indian ware from obtaining information as to price.

THE BRASS AND COPPER WARE

OF

THE PUNJAB AND CASHMERE.

THE trades of the brazier and coppersmith have always formed an important branch of Indian craftsmanship. Brazen vessels are prescribed by religious ordinance for Hindu use, and have for centuries served for domestic as well as sacrificial purposes. The old custom of presenting a bride on her wedding-day with kitchen vessels is still followed, and although in wealthy households toy models made of silver or bead-work are given by friends in lieu of actual pots and pans, the importance to the housewife of a store of shining cooking utensils remains the first article in the domestic creed. There would seem to have been no use of wooden ware or "treen" like that which prevailed in England till it was superseded by pewter, which in its turn gave way to fine earthenware and porcelain. In Turkestan, where wood is perhaps scarcer even than in the Punjab, no religious scruples interfere, and wooden drinking cups and platters are common; while in the Llamasseries of Thibet mazer bowls of maple, ornamented with silver studs, precisely similar to those preserved among the mediæval treasures of some of our English colleges and in other Art collections, are still used. The begging bowl or alms dish of the religious mendicant, sometimes one of the hollowed nuts of the coco de mer and sometimes of shisham wood turned in the form of a gourd, is the only wooden vessel in ordinary use. On the Peshawar frontier, glazed earthenware, rice-dishes, and copies of the Persian wine bowl, which is exactly like an English slop-basin in form, are largely used. The domestic use of pottery, however, is rare among well-to-do Mahomedans, for Hindu notions of purity and impurity have more influence than an enlightened Mahomedan would be willing to admit. It is clear that during the period of Mogul rule, Chinese and Persian porcelain were regularly imported overland, and costly table services formed no inconsiderable part of the elaborate furnishing of the Imperial camps on their frequent marches and Royal progresses. The Nobles also used china ware. Albert de Mandelso, A.D. 1638, thus describes a dinner given by the Governor of Ahmedabad:—"The dinner was very noble, and served up and drest according to the Persian way, the meat being laid in dishes, all porcelain, upon rice of several colours, in the same manner as we had seen at the Court at Ispahan." The remnants of these porcelain wares have for years formed part of the stock-in-trade of the Delhi curiosity dealers. An overland importation from China still continues; but instead of large thick dishes, celadon-tinted and ornamented with inscribed patterns, and richly painted blue jars, small cups and bowls in celadon, or rudely blue-painted, are sold as "*khitai*" or Chinese by the outland traders who visit Peshawar, Multan, and Amritsar. And although it is commonly reported that English-glazed earthenware is gradually creeping into use, it will be long before it is generally accepted. The poor use unglazed earthenware, but the Hindus throw away a platter after it has served once, and an abandoned village site can always be identified as having belonged to Hindus or Musalmáns by the greater number of *rikábis*, as the small earthen platters are called, which will be found in the former case. At feasts also, leaves sewn together, and earthen platters are used for convenience, and at the holy place, Puri in Orissa, the semi-sacred cooked rice sold to the Jaganáth pilgrims, is served in pots, which, having been once used are thrown away, to the great profit of a numerous population of potters. In spite, however, of variations imposed by necessity or adopted for convenience, metal may be broadly considered as ordained for domestic purposes, and the use of glazed pottery at Peshawar is clearly Afghan rather than Indian.

It is notable that the Mahomedan potters practising in Sindh and at Multan confined themselves almost exclusively to architectural details, and that their fabrication of ornamental vases and teapots is a response to a European demand for drawing-room *bric-a-brac*. But while giving due weight to the religious ordinances which enjoin the employment of brass for the cup and platter, it may be doubted whether a truer reason may not be found in the mineral poverty of the country, which supplies no materials for the manufacture of hard pottery suitable for domestic use.

These general considerations will not be thought out of place when it is remembered that the prosperity of the brazier's and coppersmith's arts depends on popular usage.

The general rule is that Hindus cook and eat in brazen vessels, and Mahomedans in tinned copper ware. The *vaisselle* of Anglo-Indian kitchens follows the latter prescription. The Hindu keeps his brass ware clean by constant scrubbing with earth or sand and water, while copper pots and pans are periodically tinned. The poorer Musalmáns, away from the towns, neglect the tinning, and keep their copper bright in the Hindu fashion.

The brass worker is in consequence usually Hindu, and the coppersmith Mahomedan, but there are many of both races who work in both metals. There are no Hindu tin-workers, and the comparatively recent craft, whose original raw material was the tin lining of the cases in which European goods are imported, as well as that of tinning copper, is entirely in the hands of Mahomedans. Where tinning forms part of the decoration of a brass vessel, as in the well-known Moradabad ware, Hindu workmen are employed, but it is obvious that caste scruples forbid them to handle vessels that have been used for cooking. There are differences in the names and forms as well as in the material of the household ware of the two communities. The Mahomedan water-vessel with a handle and spout is of elegant Persian form (originally Tartar); and is called *aftába*. Its primeval use was as a water ewer for ablutions before and after meals, but it is now also employed to hold drinking water, and as a drinking vessel. The Hindu version is more squat and quaint in shape, often ornamented with grotesque birds, and is called a *ganga-ságar* (Ocean of the Ganges). Both resemble the European teapot so far as possessing handles and spouts go, but it never seems to have occurred to either Hindu or Mahomedan to put them on the fire; and there is no kettle in the Indian *batterie de cuisine*. The *mokhabba* and the *khuncha* are distinctively Mahomedan—round covered dishes, frequently represented in wall decoration, sometimes covered, and sometimes shown filled with fruit. The almost universal *motif* for the design of the cover is the Mogul dome, with a finial and foliated necking. At Bahawalpur *mokhabbas* are made in enamelled silver. The *tashtri*, *thál*, *thâli*, *tási parát*, and *rikábi* are names for various sizes of circular salvers down to the last, which has grown to be the equivalent of the English tea-saucer. The *shini* is a very large dish with a small rim. The *abkhora* is the Mahomedan version of the Hindu *bhavka*, a vase-like, small water-vessel, which differs from the *lotah* in form. The *chahdáni* or teapot is exclusively Mahomedan, and is usually of slender, jug-like form, with a spout attached to the body along its whole length, and not fitted with a strainer. Very frequently the arrangements for heating of the Russian *samovar* are adopted for the *chahdáni*, and the large *samovar* itself is made at Amritsar and Peshawar. The *surahi* or water-goglet is more common in zinc than in brass or copper and in porous earthenware than either, but it is sometimes met with in those metals. *Deg* is a cauldron, and *degcha* and *degchi*, smaller stewpans of similar form. *Kaul* is a common form of drinking-cup, so called from its resemblance to the shape of the lily. *Gilás* is the British glass or tumbler made in metal. The *Pándán* is a spice-box meant to hold betel-nut and *pán* leaves prepared for chewing; it is usually made in copper with elaborate patterns roughly done in hammered and pierced work. The *pikdán* or *ugaldán*—Anglice, spittoon—is sometimes a small vessel of the hour-glass or double lotus form, not so large as a breakfast cup. It is also made in the shape of a wide-mouthed, large brass vase. The *martabán* or jar, usually provided with a cover, is now being made in glazed earthenware for pickles and chutnies, a usage that will doubtless spread, but it is also made in metal. The *mutti* is purely Hindu. It is a large and often very handsome brass vase for water. *Tabalbáz* and *tabalbázi* are large and small sizes of brass whey-bowls, also Hindu. *Katora* and *charma* are Hindu names for small circular saucer-like dishes. *Baltoa* and *gágar* are brass water-vessels taken to the well, and approach the globular form of the earthen *ghurrah*. *Patila* is the Hindu name for a small stewpan. *Tumbi*, *garwa*, and *garwi* are small water-vessels resembling the lota, and a *dabba* is a brass box, while the *dibbya* is a small box, always round. The *guláb-pásh* or rose-water sprinkler is best known to Europeans from the pretty silver or silver-gilt examples used for aspersion on occasions of ceremony. But it is frequently made in brass, and the numerous hawkers of the insipid but very popular *faluda*, a kind of flummery credited with cooling qualities, sprinkle a few drops of rose-water in each cup from brass vessels, which, though roughly made, are always graceful in design. *Kánsi* or white brass is prized for cups and other articles, and a *ganj* or nest of a dozen well-fitting neatly-finished bowls in this material is one of the show-pieces of the artificer and the treasure of the housekeeper.

There is no great variety in the shapes of these objects. Oval and oblong forms are almost unknown, possibly because there are no joints to send to table. A well-kept native kitchen or *rasoi khána*, with its brightly polished array of pots and pans, may not present a very inviting picture to the English eye, which finds it difficult to see any comfort in arrangements in which a seat on the floor is the first condition; but to the industrious Indian housewife, and there are few nations that can boast of women so laborious in the discharge of their domestic duties, there is no more pleasant sight, and the usual complimentary phrase of her visitor is, "It's as sweet as sandal wood." On the birth of a son in many households, the *tháli* or brass dish is triumphantly beaten, but on the birth of a daughter the frying-pan. The moral of this is that the first is born to eat, while the girl's lot in life is to cook. A saying applied to rumours and reports is "*Tháli giri jhankár sab ne suni.*" When the dish falls, everybody hears it.

Next to cooking vessels there is no article in more constant and universal use than the hooka or water pipe, nor any upon which more ingenuity has been lavished by the Indian artificer. The ordinances of caste, in this as in most details of daily life, play an important part. A common expression in reference to one who has forfeited his place among his caste-fellows is that he is "*huqqa-pani-band.*" This phrase, used by both Hindus and Mahomedans, means that he is forbidden to smoke or drink water with them. The best work of the silversmith is often given to the hooka and its appurtenances,

while the arts of the enameller and jeweller and the most elaborate devices of the *nechaband*, the artificer whose trade it is to cover the pipe or snake with coloured silk and gold and silver thread, are frequently called into requisition. Among the lower classes in the large towns and among the country folk in some districts one of the favourite forms is the leather hooka, which is frequently mounted with brass and occasionally decorated with copper and silver ribs and studs. An illustration shows some of the patterns made at Hissar and at Kasur in the Lahore district. A substantial base of shisham wood forms a foundation upon which a bottle of stout leather is fixed. The nozzle, zones, and supporting ribs are of brass or copper. The leather, being porous, keeps the water cool, while it has the additional advantage of being capable of withstanding rough usage. In this respect, when compared with the cheaper earthenware hooka, it has the merits claimed in the old English song whose refrain is :—

> "I wish his soul in Heaven may dwell
> Who first found out the leather bottel."

The rough sketch appended to the drawing of leather and brass hookas, showing a Punjabi rustic as he goes afield, may give some idea of a machine which is a source of great comfort and refreshment to the labouring man, though to Western eyes it may appear not much more convenient to handle than an astronomical telescope or a Gatling gun.*

The hooka bowl, made entirely of brass, takes many forms, which are generally broadest at the base, though it is sometimes fluted like a melon, or follows the probably primeval cocoa-nut form; when it is called *nariyal*, the Arabic *narghileh*. The actual shell of the cocoa-nut is perhaps the commonest form of water-pipe, and is occasionally tastefully mounted in brass or iron. *Gurguri* is the onomatopæic name, like our hubble-bubble, given to the slenderer vase or phial-like forms of both brass and silver hookas. A variety of the broad-based kind with a handle, partly tinned, with chased enrichments, is made at Rewari in the Gurgaon district. Examples of brass hookas are given in the illustrations, but space does not permit a complete enumeration of the many fanciful variations of which this article is the subject. The broad-based form is the typical Mahomedan shape, and it is to this that the Musalmán name *huqqa* properly belongs, while the slender varieties are usually Hindu.

There is a good reason in the Punjab for the comparative absence of the mythological figures which are so frequently met with from Benares southward. The Mahomedan hand was heavy on all Hindu craftsmen, and though some rulers were tolerant, like Akbar, the iconoclastic temper, of which Alumgir was an example, was predominant. The generally low artistic level of the Brahmanical metal figures found from time to time is due to this cause. There are distinct types in the figures found. From the hills come strange and grotesque castings resembling rather Polynesian idols than anything Indian. The features are hideously conventional, and the forms are made out with the spirals and zigzags of savage art. Another kind gives the usual personages of Hindu mythology with naive simplicity and the woodenness of merely unskilful hands copying well-known originals. And there are others, probably importations from the south, in which, with the inevitable Hindu conventionalism, may also be traced a roundness of modelling, freedom of action and skill in casting which were scarcely attained in this Province. There is not the least doubt that, though the Sikhs are yielding to Brahmanising influences, and though Hinduism enjoys a freedom and popularity formerly unknown, the trade of the idol-maker in the Punjab was never at a lower level than now. The spread of Theistic notions among the upper classes may be one reason, the efforts of Christian missionaries and of educational agencies count for something; but it should also be noted that modern Hinduism has to some extent abandoned the old gods in favour of personages who are less capable of plastic treatment.

There are numerous small brass-wares used in Hindu worship which are more frequently imported from Benares, Muttra, or Brindaban than produced in the Province, although Delhi is credited with the production of some. These are the *áchamani* or *charanamriti*, a quaint and often pretty spoon with a round bowl and a handle surmounted by the nág or grouped cobra heads, or by a figure of Krishna or Hanooman, used to pour oil, ghi or Ganges water over the idols; the *argha*, a vessel in the form of a boat, the emblem of the female energy, which, if not in silver or rhinoceros horn, the most suitable material, must be and generally is of copper; *árti* or sacrificial lamp, with five or seven lights; a tiny lota, a *tashti*, or dish in which idols are bathed and anointed, and, when Shiv is worshipped, his *vahán* or vehicle, the *nándi* or couchant bull, surmounted by a lotus flower; and the *jumboo*, a vase-like vessel used by worshippers to pour water on the emblem of Shiv.

One of the most important properties of the Hindu temple is the *nat-singha* or *ran-singha*, a huge curved trumpet about 3 feet long, sometimes of the cow-horn shape, but more frequently made in a double or ogee curve. The material is thin copper, with a moulded and enriched mouthpiece in brass, and three or four collars of beaded brass, at one of which is a joint. The bell or mouth of the trumpet is six inches or more in diameter. The sound produced is exceedingly loud and shrill—a wild and long-drawn, quavering blast, unlike any sound in European music, and accompanied by the clangour of bells and the beating of the large *nagára* or temple drum. This instrument is often painted with red lacquer, as much to conceal the defective soldering of the copper as for any decorative purpose.

* If he is a Musalmán, he will have a bit of blue rag tied round his pipe stem; if a Hindu, of red rag; if a leather worker, of leather; and if a scavenger, of string. And this as a distinguishing mark, that a friend, coming for a smoke, may not defile himself by using a pipe that is impure to him.

The Mahomedans made but little use of brass as a means of decoration in the noble architecture they have left. There are here no doors like those of the mosque of Shah Alum at Ahmedabad, formed of panels of brass perforated in beautiful floral patterns, and set in a wooden frame-work; the recent imitations of which, for various purposes, have given rise to what might be described as a new local industry. Nor are there any incrustations of brass on wood like the Arabic work on the mosque doors of Cairo or the half-Moorish, half-Christian ornaments at Seville and Cordova. The only architectural use of metal by the Mahomedans was the sheathing of the fluted domes of some of the smaller mosques with copper plates, moulded to the form and heavily gilded. The Sikhs, who inherited some other Musalmán possessions, accepted also their architectural notions; and if the annexation of the country by the English had not changed the current of affairs, they would probably have developed a characteristic, if not very pure style of art, based on the monuments, to whose carved work and inlaid marble slabs they helped themselves so freely. For, though they stripped their predecessors' buildings to decorate their own, they learned to imitate and carry further the arts of hammered metal work, marble inlay and *shish*, or mirror-enriched plaster decoration. The copper sheathing became in their hands an elaborate system of surface decoration which included the wall-face and the interior, as well as the dome and finial. That this art should be almost exclusively confined to the decoration of the Golden Temple at Amritsar, the holy place of the Sikhs, and should owe its origin and preservation to the endowments of that shrine, for whose embellishment metal and marble workers are constantly employed, are curious facts; for it is but seldom in these days that religious endowments are applied to preserving and beautifying either temple or mosque. An illustration shows a copper-plate embossed by hammer-work, and gives an idea of the half-Italian softness and play of line peculiar to Sikh work, although it cannot present the peculiarly rich and waxy texture of the copper as it leaves the workman's hands. In their marble work this freedom of line is equally striking, and figures of living creatures are oddly introduced. We can never know how far the Sikhs, left to themselves, would have modified Mahomedan canons of art, but we may be sure that Hindu fancy and quaintness would have led to interesting and perhaps beautiful variations on Mogul themes.

The wooden doors of the Bábá Atal, a remarkable Sikh tower, which is also a tomb, near the Golden Temple at Amritsar, are sheathed in brass, and the builder of a small temple in Lahore has followed this example, which is likely to have more imitators. Brass balusters and perforated panels of sheet brass are occasionally seen in new houses, but there is no systematic use of the material in domestic architecture.

Neither copper nor brass are much used in the Punjab for personal adornment, and although brass rings are commonly worn, it is only on the necks and wrists of women of very low caste that brazen necklets and bangles are seen. Our peasantry differ in this matter from those of the Central Provinces, where both brass and zinc are largely used and skilfully treated as massive and handsome ornaments.

Bells are made for temples and also for elephants and oxen. The large globular cart-bell, like an exaggerated hawk-bell, called *zang*, is well cast at Rewari in the Gurgaon district. *Táli* is the usual name for the ordinary ox-bell, and it is also applied to the clapper of the *ghanta* or temple-bell. The latter name is also applied to the gongs and discs of bell-metal in constant use. From the tongue of the temple-bell a leaf-shaped plate of brass hangs, by which the worshipper rings the bell as he stands before the shrine, waving his *arti* or sacrificial lamp. Some Hindus say it is a good omen when the wind striking on the *táli* causes the bell to ring of itself. There is nothing peculiar in the form of the hanging temple bell, but the small hand-bells used by Hindus in domestic worship and by Buddhists in the temples within and on the borders of the province, have ornamental handles. Those of the former, like the sacrificial spoons, bear figures of Hanumán or Krishna, and the latter are frequently fashioned like the brass *dorjé*, the mystical thunderbolt, used as a religious sceptre in Buddhist worship. In other respects they are like ordinary English hand-bells. Hawking being still a favourite diversion, hawk-bells are made, precisely similar, as also are the hawk-hoods and gauntlets, to the furniture of the European sport. Other sizes, like those associated in Europe with the dress of the jester are worn by dancing women in bunches round the ankles to produce a rhythmic tinkle. Ekka-horses, camels, and fighting rams are provided with leathern necklaces of large hawk-bells, and in the case of the silent-footed camel, as in that of the elephant, they serve to warn the pedestrian out of the way. A very small size is made for pigeon-fanciers to adorn their favourite birds. The embroiderers and other craftsmen of Delhi, like those of some English manufacturing towns, are great bird fanciers, and the hand-perches on which pet bulbuls are carried about are often prettily made in brass.

Ink-stands and pen-cases are made of many forms. At Rewari, where the braziers are exceptionally skilful, is made an ink-stand with a curiously lofty cover, contrived to be fastened with a red silk cord to an accompanying pen-case. The shapes of ink-stands for native use are various, but all are fitted with ears through which string may be passed.

Delhi has a speciality for small boxes which are very popular among native ladies. They are oblong or sometimes heart-shaped, and the upper lid is perforated and engraved with a pattern of birds and foliage. A second lid discloses a looking-glass rather rudely set in red cement. Large quantities of these small caskets are made, and they are to be found in the bazaars of Rajputana as well as in the Punjab. Their chief use appears to be to keep toilet requisites, small articles of

jewelry and sometimes cloves, cardamoms and other spices.

Kurnal, which is not far from Delhi, used to be known for the manufacture of boxes about the size of an English work-box, and smaller, in perforated brass. The workmanship was exceptionally true and good, but the effect of the pierced work was usually spoiled by a backing of violently coloured cotton velvet. The only man who now practices the trade has left Kurnal for Amballa.

Antimony being used by both sexes to heighten the effect of the eyes, the *súrma-dán* or antimony bottle is an essential article of the toilet, and is made in many forms. Sometimes it is a tiny amphora enriched with foliage; a large quantity are made in Lahore in the shape of a small globe with three long legs ingeniously cast in one piece. Occasionally it is an elephant, and the rider's head, screwing off, is the head of the needle with which the powder is applied to the eyes. The brinjal or egg-plant is a favourite model. Another accessory of the toilet, the small looking-glass in a circular brass case covered with deeply chased ornament, has given way to the cheap German looking-glasses sold by the numerous hawkers of imported smallwares in nearly every street; and stray specimens are now only occasionally found by collectors. The *ársi* or thumb-ring mirror, which gives a reflective surface from half an inch to an inch and a half in diameter, set in a brass flower surmounting a ring worn on the thumb, is, however, still essential to full dress; and though barbaric in size, it is often pretty in form.

The *sarota* or betel-nut cutter, a kind of shears made of brass with iron plates in the meeting jaws, are elaborately fashioned in brass, and sometimes set with bits of coloured glass. The handles of scissors, tweezers, and tongs are usually of brass; and at Panipat, in the Karnal district, scissors with brass handles of European shape, set with imitation jewels in coloured glass, are made at the rate of from three to six annas per pair. These, although not made of first-rate steel, are articles that can be used.

The possession of ornamental lamps in brass seems to be essential to the *halwai* or confectioner. In the shops they hang from elaborate but clumsy chains. An illustration (Plate X.) shows two of the kind that are affixed to the tray of the sweetmeat hawker. No. 1 was made at Jagadhri, in the Umballa district, which has a great name for brass ware. No. 2 was taken from a lamp at Shalimar fair, Lahore. Small brass hammers, like those shown in the plate, are used to break toffee or candy with. But it must not be supposed that either customer or dealer object to the use of the fingers, for the tiresome regulations concerning purity and impurity are relaxed in favour of the *halwai's* wares, which both Hindu and Mahomedan may buy and eat.

The household lamp or *shama-dán* is in the form of a large brass tray or dish, from the centre of which rises a pillar supporting a variable number of open oil reservoirs (four, five, seven, or nine), each furnished with a wick, and its smoke and smell are so offensive it is no wonder that among well-to-do people cheap kerosine lamps are coming into use. The most hideous combinations of coloured glass and tawdry bronze are sent out for the wealthier classes, for it seems to be an article of faith among the merchants who supply India with European wares that nothing can be too vulgar and tasteless for this market. In Cashmere and at Amritsar very large ornamental lamps are made in tinned copper resembling in the principle of their design the Roman candelabra engraved by Piranesi, but the leaves of which they are formed are more like those of the Arum than the Acanthus, and their general effect is clumsy. The many-branched lamps of great size, formed of elephants, mythological figures, and grotesques, which are the *tohfa chiz* or *chef d'œuvre* of purely Hindu regions, are seldom seen here.

Brass is used to decorate the *ekka*, the *baili* and the *rath*, as well as the best kind of field cart, which is an elaborate and indeed handsome machine, very different from the ordinary bullock cart. The body in its curving and graceful form has an almost classic air, while the elaborate and skilful bracing in metal applied to all parts of it make it wonderfully strong and capable of outlasting several sets of wheels. The woodwork is protected by thick fillets of soft native iron crossed and interlaced, the sides are fringed with a multitude of rings, and small fillets of notched and graven brass are introduced along the leading lines, while in blank places a figure of a bird or fish, cut out in brass and rudely graven, is applied. A cart of this kind, supposed to be the best specimen of the village carpenter's art ever produced, was shown at a recent Amritsar fair and valued at over a thousand rupees. It is perhaps worthy of note that the admirable smiths' work of these carts is the work of the carpenter, and not of the blacksmith or lohar.

The *kajawa*, or camel panniers, are in some districts elaborately ornamented. The broad bars of dark shisham wood of which they are framed are lined with strap-work in thin brass, each cartouche enclosing a projecting flower from the centre of which hangs a ring. Alternate flowers are tinned to heighten the effect, and while some rings serve to hold the lashing cords, the rest make that brave jingle indispensable in the native mind to all progression.

At Chiniot in the Jhang district, where was made the *kajawa* just described, brass inlay is wrought in shisham wood in free and graceful patterns resembling Italian *tarsia*. The similar brass inlay of Hushiarpur is not nearly so bold and good in design as the Chiniot work, which might well be largely employed in cabinet making and for doors, &c.

Among the technical uses of brass may be mentioned bookbinders' dies and stamps for the gilt corners and centres of leather bindings. There are a few cartouches and corners of Persian design which seem to belong to all who practise bookbinding, but this art, which with encouragement might be indefinitely developed, is no more prosperous than of old. The dies or *thappas* of gold and silversmiths are fre-

quently cast or graven in brass. The points of *babul* work, the embossed drops or pendants of necklaces, the bounding lines of the pattern in the enamelled studs and solitaires of Multan enamel are all produced by hammering thin plates of gold or silver into a die; in no case by stamping in a press with a cameo and intaglio die as in Europe.

The most ancient known use of copper and brass in India has proved of so much importance to archæology and history that it should not be omitted here. Grants of lands, villages, wells, temples, &c., were engraven on copper plates which have survived, bearing in their high-flown and poetical inscriptions all that is known of some important Hindu dynasties. The *Indian Antiquary* has given translations and facsimiles of many of these documents, which are of great interest to scholars, not only from the historical information they contain, but also from their remarkable literary character. Some of these date from the first century of the Christian era, and, as might be expected, they are of more frequent occurrence in Hindu countries, like Gujerat and the Deccan, than in the Punjab. Similar plates have, however, been found in Kulu, and the Lahore Museum possesses perhaps the most recent example of a *sanad* or grant inscribed on brass plates. This belongs to the later Sikh period. The use of copper plates for inscriptions bearing cadastral records and grants of land was also a Roman practice, and there are many examples in the National Museum at Naples of engraven plates of this description.

To this description of the place occupied in popular usage by these metals may be added a brief notice of their very simple *technique*. In the Punjab, as well as in the rest of India, the coppersmiths' bazaar is always the noisiest and busiest in the town. The worker in wrought metal is most in evidence, as he sits hammering in his shop, sometimes perched on a Y-shaped contrivance made of a forked branch of a tree, so fitted that it gives him a seat and conveniently holds the variously formed anvils or stakes on which his work is fashioned.

His trade is quite distinct from that of the brass-founder or caster, and he is known as the *thathera* or *thathyar*—literally "the beater." The proper name of the vendor is *Kasera*, but the names are often applied to both craftsman and dealer indifferently. There is room for the belief that the trade, like most other handicrafts, is being localised in certain places. The popular notion is that there are braziers and coppersmiths in every town of any importance, but a slow change is taking place in this respect. Thus in a town where there are thirty cotton printers, and representatives of the usual number of other trades, the writer was informed their only *thathera* had left, and their wares were imported from other places. The dealer or bunniah is taking the place occupied in Europe by the capitalist or "manufacturer," and too many of the workmen, it is believed, live scantily on money advances so contrived that they are always on the wrong side of the ledger. On the other hand, the middleman pushes trade to a greater extent than is possible to the actual producer. The *thathera's* tools are simple but by no means barbaric, and the hammers and small anvils on which his work is shaped are well contrived. The elastic or "shivering stake" of European workshops is, however, unknown, the lathe is used for finishing cast work only, and neither spinning on blocks nor stamping in moulds are attempted. It is not every *thathera* who can shape to equal thinness a vessel of varying circumference from a thick plate, and there are some who are fain to make a soldered joint at every change of form. The engraver or *chhatera* is in theory a distinct person from the *thathera*, and where the production of ornamental vessels in any quantity is concerned, he is so in practice. But very frequently the *thathera* is also the engraver—"Chaser," would perhaps be a better word, since there is no burin or graver in any Indian workshop. The hammer, chisel and punch are alone employed, and the result is a boldness and freedom which fully compensate for the merely mechanical fineness of the elbow-driven line. The abandonment of the meagre line engraving by European and American metal workers in favour of the hammer and chisel, indicates that the Indian practice is the more effective, as it undoubtedly is the most rational means of decoration.

The surface ornament of Northern India is nearly always graven, and not embossed like that of Cutch, Madras, Tanjore, &c. It might almost be said that engraving is the Mahomedan and embossing the Hindu form of metal decoration.

The brass founder is called *bhartya*, and there are no essential differences between the Indian and the European practice.

The Indian workman is certainly as skilful as the average metal workers of English towns where fine casting is not studied as a distinct art, and the simplicity of his methods is no bar to surprising results. Lotas and small wares are frequently moulded of perfectly equal thinness and admirable sharpness. The lathe on which the finishing is wrought is the usual imperfect contrivance which gives so many turns backward and so many forward, as the ends of a string are pulled alternately by an assistant. This is a shocking waste of force from the English mechanic's point of view, but there are very few contrivances in use throughout India which produce continuous revolution in one direction. As all brass ware is intended to be scoured and scrubbed with sand, lacquer is never applied, either as a protection to the surface or to heighten the effect, as is so frequently done in Europe with transparent and sometimes tinted lacquer applied hot. The more ornamental lamps and small wares, however, are sometimes picked out in colour simulating enamel, which lasts, perhaps, as long as it can be expected to do.

Phúl and *kánsí* are the names given to a mixture of white brass said to contain four parts of copper to

one of tin. *Pítal* or ordinary brass is reckoned to consist of three parts of copper to one of zinc, but nothing could be more variable than the Oriental idea of proportion in these matters. There is often a wide and apparently unaccountable discrepancy between the habitual practice of a workman and the receipt or *canoon* he thinks he goes by, and is ready to quote. It would be easy to give a number of native receipts showing the proportions of metals used, but the practice is so entirely empirical, it is more than doubtful whether they would throw any light on the subject.

It should be remembered that the Punjab has no special reputation for excellence of workmanship in these metals. To the Indian Department of the 1871 Exhibition six articles only were contributed, and in the elaborate catalogue of objects of Indian Art, compiled by Lieutenant H. H. Cole, R.E., in 1874, not one is mentioned; while Mr. B. H. Baden-Powell, in his Handbook of Punjab Manufactures, describes the contributions to this class in the Lahore Exhibition of 1864 as uninteresting. But it will be seen from the foregoing sketch, which does not pretend to be exhaustive, that brass and copper play a large part in domestic life, and that the workmen of this Province, though subject to some peculiar limitations, are not behind those of the rest of India in technical skill. Their consumption of brass and copper may be estimated from the trade returns. In the year 1882-83 there were imported into the Punjab from other parts of India by rail and boat 65,468 maunds of brass and copper worth Rs. 40 per maund of 80lbs. The bulk of the supply came from Howrah—39,734 maunds. From Sindh there were received only 7,940 maunds, from Bombay 1,980 maunds, and from the North-West Provinces and Oudh, *viâ* the East Indian Railway, 11,232 maunds. The greater part of this supply, which comes in the first place from Europe, was in the form of sheets, and was used for domestic purposes. Rewari, Jandiala, Gujranwala, Jagadhri, Amritsar, Pind Dádan Khan, Kangra, Phagwara, in the Kapurthulla State, and Daska, a tehsil in the Sialkot district, are the places most noted for brass and copper manufacture. Every year the brassfounders recast a considerable quantity of old vessels. These are considered to contain a larger quantity of copper than modern mixtures, and in the case of sacrificial vessels and images there is a universal belief that the quality of the metal was improved by the addition of silver and gold. It is doubtful whether any such extravagance was indulged in, but the first remark that a Hindu makes on seeing an ancient casting is that it must contain much precious metal. It is probably owing to this belief, which used also to be common in Europe, and to the preference of old vessels for remelting, and not to any wish to cherish them for their beauty or associations, that the collector finds so few good old pieces for sale. One of the curiosities of Oriental thought is the indifference with which good old work of every kind is regarded by modern workmen.

The trade in wares intended for European use is of recent growth, and cannot yet be considered commercially important, but it is believed to be capable of considerable extension. Considering the prices that Europeans are willing to pay for articles of domestic use, it is perhaps curious that so little has been done in this material. No native workman has yet made a good copper teakettle, and while wooden furniture is fairly turned out, no attempt has been made at the various useful and ornamental articles in metal to be met with in European houses. The cooks in Anglo-Indian kitchens will use English saucepans with handles if they are given to them, but they are quite content with the inconvenient native forms intended for another kind of *cuisine*. The temporary nature of the Englishman's connection with the country, and his frequent changes of residence, as well as his want of leisure, prevent him taking that interest in domestic details in which those who sometimes spend a lifetime in one house can indulge. The dealers have seen their way to producing some objects for European needs, but their invention limps a long way behind the possibilities of the case. It is doubtful whether any native workman of his own motion has attempted the production of any such articles. Such applications of their skill as we see have been the result of much patient and sometimes misdirected effort on the part of a European possessing both taste and leisure. Unfortunately, it is not given to all persons of taste to perceive that, while persuading an Indian workman to fashion his wares to European uses, it is by no means necessary to compel him to copy European design. That all these uses can be fulfilled with strict adherence to the plastic and readily-adapted elements of Oriental decoration, and with no restraint on Eastern fancy, is a self-evident proposition, but it is also one which awaits general and conclusive demonstration.

It is at all events clear that the native workman can never hope in his imitations to rival the products of machinery; while, on the other hand, no engine-turning or stamping can compete with him in his own peculiar line. If the public cared sufficiently for good Indian art to be satisfied with nothing else from the hands of the craftsman, he would learn to respond to the demand, and we might see something like a revival of traditions which now only painfully survive.

But it must be confessed that the nomadic habits of the English, whose very houses are usually modelled on the tent; giving shelter, space, air, and light in the most inconvenient manner possible, are not very favourable to the improvement of the smaller arts. And the case is still worse in respect of our public buildings. It is but a comparatively small reproach that we are content in our airy, domestic barns to dispense with fenders, fire-dogs, sconces for lamps, finger-plates for doors, beds, mirror frames and the like, wrought, as these and many other objects well might be with grace and skill in gleaming metal; but there is not a recent public building in the Punjab in which any attempt has been made to utilise the capa-

bilities of the brass workmen. The decorative stand-by of our designers is imported English cast-iron, painted with bronze powder or covered with tinsel.

It would, however, lead us beyond our present purpose to follow further the line of suggesting ways in which Indian artizans might be profitably employed; and it may be safer to return to the consideration of what is actually done.

Cashmere and Amritsar at the present moment furnish the greater part of such brass and copper ware as is sold to Europeans.

The Persian origin of nearly all Cashmere art is at once obvious. There are still to be found metal wares of actual Persian make which serve as models to the citizens of Srinagar. It is true that the original inspiration is a good deal diluted in these days, and that the tendency of all decoration in Cashmere, like that of India proper, is towards a minute and tiresome covering of the whole surface with ornament, of which the leading motive is often lost. The infinitely divided hues and endless lines of their shawls seem to pervade the whole system of Cashmere work, which probably gives a larger quantity of refined line to a smaller quantity of thought or idea than any scheme of decoration now extant.

On the other hand, there is great variety in the objects produced in the happy valley. The most costly, and on the whole the most effective, is the enamelled and gilt copper ware, largely made in the form of salt-cellars, surahis, trays, &c. These are frequently of large size, and though the colours are somewhat crude and the enamel is applied with more boldness than delicacy, the general effect is undeniably bright and attractive; for native courts, hookas, canopies for idols and other objects are sometimes made of very large dimensions. Considering the material and the trouble that the proper firing up of vitreous enamel gives, this enamelled ware may be considered cheap. Another kindred means of decoration is the filling up of portions of the graven pattern with red, green, and black lacquer. When the brass is new and the colours are glossy, the effect is disagreeably smart, but in a few months this vulgar glimmer is lost and the articles acquire a pleasant tone of colour. The combination of black lacquer with tinned surfaces forms another and perhaps one of the most satisfactory varieties when the design is sufficiently large and bold. In minute work, as the tin is not very lustrous, the effect is often dingy and dark. A considerable amount of elaborately chased copper ware seems to owe its vogue to the state of the English Custom-house duties. No chased silver ware may be imported into England except under a heavy duty. So the Cashmeeree artizans make teapots, claret jugs, biscuit jars, salvers, goblets, &c., in elaborately chased copper which are sent home to be electro-plated. No European process of chasing or stamped ornamentation gives so much richness for the same amount of money, and it is not surprising that Cashmere gold and silver plate of large size and imposing aspect, which, however, is only silvered or gilded copper, is often to be seen on the side-boards of retired Anglo-Indians. Some of the patterns for tea-sets and the like are merely European forms covered with shawl patterns crisply cut in minute chiselling. The *Kangri* or wicker-covered *chaufferette*, which is constantly carried about the persons of every Cashmeeree in the winter, is a favourite pattern for salt-cellars and tea-sets. The merchants of Amritsar import this and other Cashmere wares, and it may be met with in most of the large towns. Lussoo of Srinagar may be considered one of the best of the Cashmere copper-smiths, and he excels in tinned niello ware and lacquered brass. In enamelled and gilt objects he is perhaps surpassed by Habibjoo, who is a silversmith by profession. Subhana, also of Srinagar, is one of the best silversmiths, and produces good enamelled copper ware besides. Sudhana is another metal-worker of equal merit, and there are others whose names have not come so prominently forward as the above who are capable of very good work. The rates vary a good deal, and more depends on the patience of the buyer than in Western transactions. Chased and tinned copper and lacquered brass are sold by the Cashmeeree seer of 72 *tolas*, the price in each case ranging from Rs. 4-8 to Rs. 7, according to the quality of the ware, and also of the purchaser. But the best work is to be had by an astute buyer on the spot for from Rs. 5 to Rs. 5-8 per seer or sometimes less.

Gilt enamelled ware is sold by the *tola* at prices ranging from four to eight annas. That at four annas is generally poor, but the best can be had for five or six annas per *tola*. The prices for picture frames and other articles in perforated and lacquered brass are regulated by the amount of work, and not sold by weight.

At Amritsar and at Peshawar there is a good deal of bold and characteristic, if not very refined, chasing done on tinned copper, the red line shining against the tin surface with excellent effect. The *samovár* in several shapes is one of the most popular articles of native use. Large circular dishes covered entirely with concentric rings of ornament deeply cut, but never embossed, are also made in great quantities, and but that no native coppersmith has yet made a circular dish perfectly flat and not disagreeably convex in shape, these salvers, when plated or gilt, would serve admirably for English uses.

The Peshawar work is no less Persian in its character than that of Cashmere, and, as might be expected in a frontier town, it is not always easy to discriminate between articles made on the spot and importations. But although Bokhara and other remote places send carpets, silks, velvets, embroidery, and leather to Peshawar, it is doubtful whether there is any trade in metal articles. It is not improbable that some of the metal workers there are of Cashmeeree origin.

J. L. KIPLING.

PESHAWAR AFTABAS AND CHILLUMCHEE TINNED COPPER.

SHÉR MOHAMED DEL: J. L. KIPLING DIR:

W. Griggs, Photo-lith, London, S.E

PESHAWAR AFTABAS OR WATER EWERS AND CHILMCHEE OR BASIN, IN CHASED AND TINNED COPPER.

The Persian derivation of these objects will be at once obvious. In the corner of the plate is an outline of a Persian *aftába* in the South Kensington Museum. Among his Central Asian sketches the Russian artist, M. Basile Vereschaguine, figures a Tartar vessel of similar form. The *chilmchee* or basin, placed on edge to show the perforated pattern, is really a hollow bowl with a receptacle under the moveable open work grid to receive the water poured over the hands from the ewer. The price of such *aftábas* with chilmchee at Peshawar is about Rs. 25.

HINDU BRASS VESSELS.

RÁM SING DEL: J. L. KIPLING DIR:.

W. Griggs, Photo-lith, London, S.E.

HINDU BRASS VESSELS.

These are from the village of Pind Dadankhan, near Jhelum, and, though of the ordinary forms show somewhat unusual skill in their decoration. The *gangaságar* water ewer is ornamented with grotesque birds and the *tháli* or dish with fishes punched and graven. The *gágar* is of the form usually carried on the head to the well. The price of the water ewer is Rs. 7-8, of the dish Rs. 4-2, and of the water vessel Rs. 11. These prices are regulated by the weight, and a percentage per seer is added for the graven work.

PLATE III.

CASHMERE & YARKANDI BRASS & COPPER TEA-POTS.

SHÉR MOHAMED DEL: J. L. KIPLING DIR:

W. Griggs, Photo-lith, London, S.E.

CASHMERE AND YARKANDI BRASS AND COPPER TEAPOTS.

These are given to show the forms most in use in Central Asia. For though purchased in Cashmere, there can be no doubt of their Tartar origin. The influence of Turki art on India and Persia is being demonstrated by the researches of Russian enquirers, and it seems probable that both these countries will prove to be more indebted to the country of Timour the Lame than has hitherto been acknowledged.

PLATE IV.

CASHMERE TINNED COPPER NIELLO.

KAPUR SINGH DEL: J. L. KIPLING DIR:

W. Griggs, Photo-lith, London, S.E.

CASHMERE TINNED COPPER NIELLO.

The three vessels on this plate are given for the Persian character of their design. The *surahi* in the centre is the work of to-day, and the two teapots are somewhat older. When the designs are thus comparatively large and open in character, the effect of this tinned copper with a black ground is very satisfactory; but when, as in most modern work, the pattern is too minute, the ware is unpleasantly dingy in appearance.

BRASS HOOKAHS AND SPITTOON.

CASHMERE TEA-SET TINNED COPPER NIELLO.

ALA DIN, AND AMEER BUX, DEL: J. L. KIPLING DIR. *W. Griggs, Photo-lith, London, S.E.*

BRASS HOOKAS, SPITTOON, CASHMERE TEA SET, TINNED COPPER NIELLO.

The fluted hooka on the left in the upper sketch is an old shape not often now met with; that on the right is a modern favourite made in brass, parcel tinned, polished and chased. The spittoon is old brass niello.

The tea set, the patterns on which are flattened out slightly, is a fair example of a large class of wares now made in Cashmere and at Amritsar. They have usually a somewhat darker tone than in the drawing. The tray is trefoil in shape, and is covered over with ornament. The ordinary English shapes of tea-ware are also made and similarly ornamented. A set which is modelled on the *Kangri* or wicker covered *chaufferette,* in constant use by the Cashmerees, is a favourite. The price of such tea-sets is from Rs. 18 to Rs. 25.

CASHMERE CHASED COPPER-WARE.

ALA UD DIN DEL: J. L. KIPLING DIR:

W. Griggs, Photo-lith, London, S.E.

PLATE VI.

E. 13592

CASHMERE CHASED COPPER WARE.

The claret jugs and biscuit or tobacco jar given here are average examples of the chasing on copper intended for electro-plating or tinning. There is but little character in the design, which is merely the usual surface ornament of Cashmere applied to European forms. The handles of the jugs are especially poor. But when plated in silver, this ware has an air of roughened richness which is not unpleasing. The price of claret jugs like these is Rs. 7 or Rs. 8, and of the biscuit jar Rs. 8.

BRASS AND LEATHER HOOKAS.

W. Griggs, Photo-lith, London, S.E.

AMIR BAKSH DEL: J. L. KIPLING DIR:

BRASS AND LEATHER HOOKAS.

These hookas are made of leather with brass mounts. Those with perforated work are from Kasur, in the Lahore district, and cost Rs 10. each. Others are from Hissar, and have silver studs, as well as brass ribs. Their cost is about Rs. 10 each. The figure sketch shows a Jat cultivator with the hooka complete.

PLATE VIII.

GRAVEN BRASS HOOKAS.

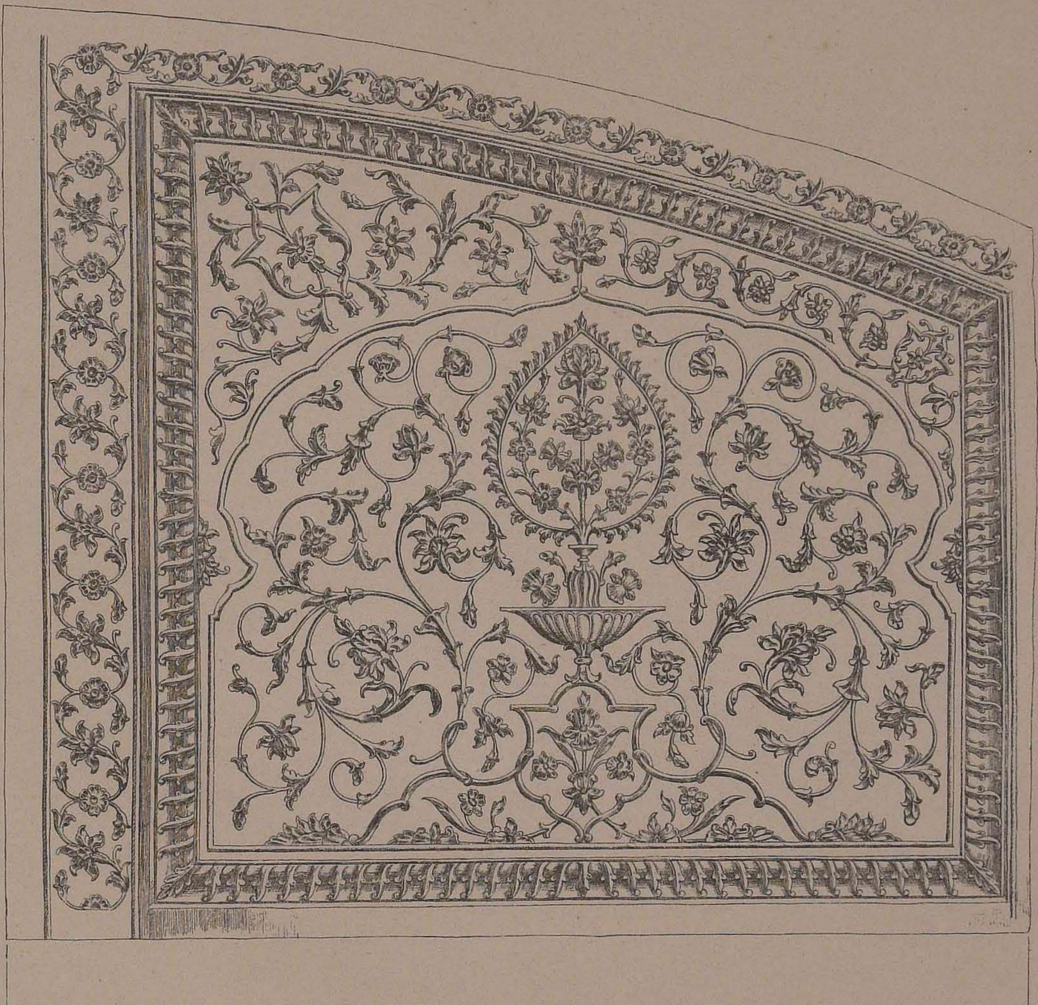
MOHAMED DIN II DEL: J. L. KIPLING DIR:

W. Griggs, Photo-lith, London, S.E.

GRAVEN BRASS HOOKAS.

These hookas are given as examples of the kind of design which was common some years since. The Naryal or cocoa-nut shaped hooka is now seldom enriched with engraving, but it is occasionally fluted and moulded with slightly projecting leaves.

EMBOSSED COPPER, SIKH WORK.



RAM SINGH DEL: J. L. KIPLING DIR:

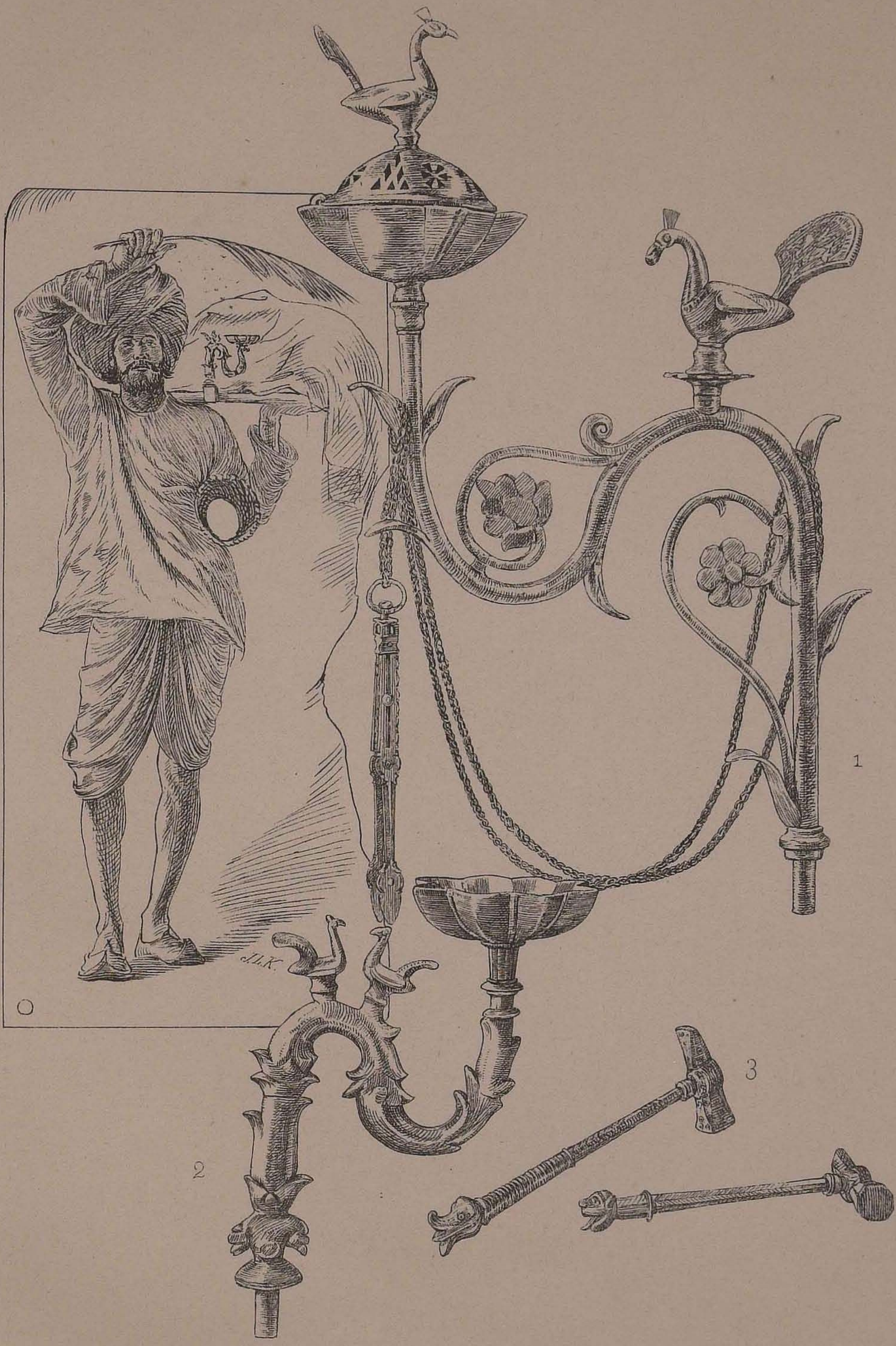
W. Griggs, Photo-lith, London, S.E.

EMBOSSED COPPER—SIKH WORK.

This plate of beaten work in copper was wrought for the decoration of the Darbar Sahib (Golden Temple) at Amritsar, which is now being clothed within as without in embossed work. The workman is a Sikh, and the design is a fair example of modern Sikh arabesque. The length of the plate is 3 feet 3 inches, and its greatest height 3 feet. The price is Rs. 25.

PLATE X.

CONFECTIONERS' LAMPS AND CANDY HAMMERS.



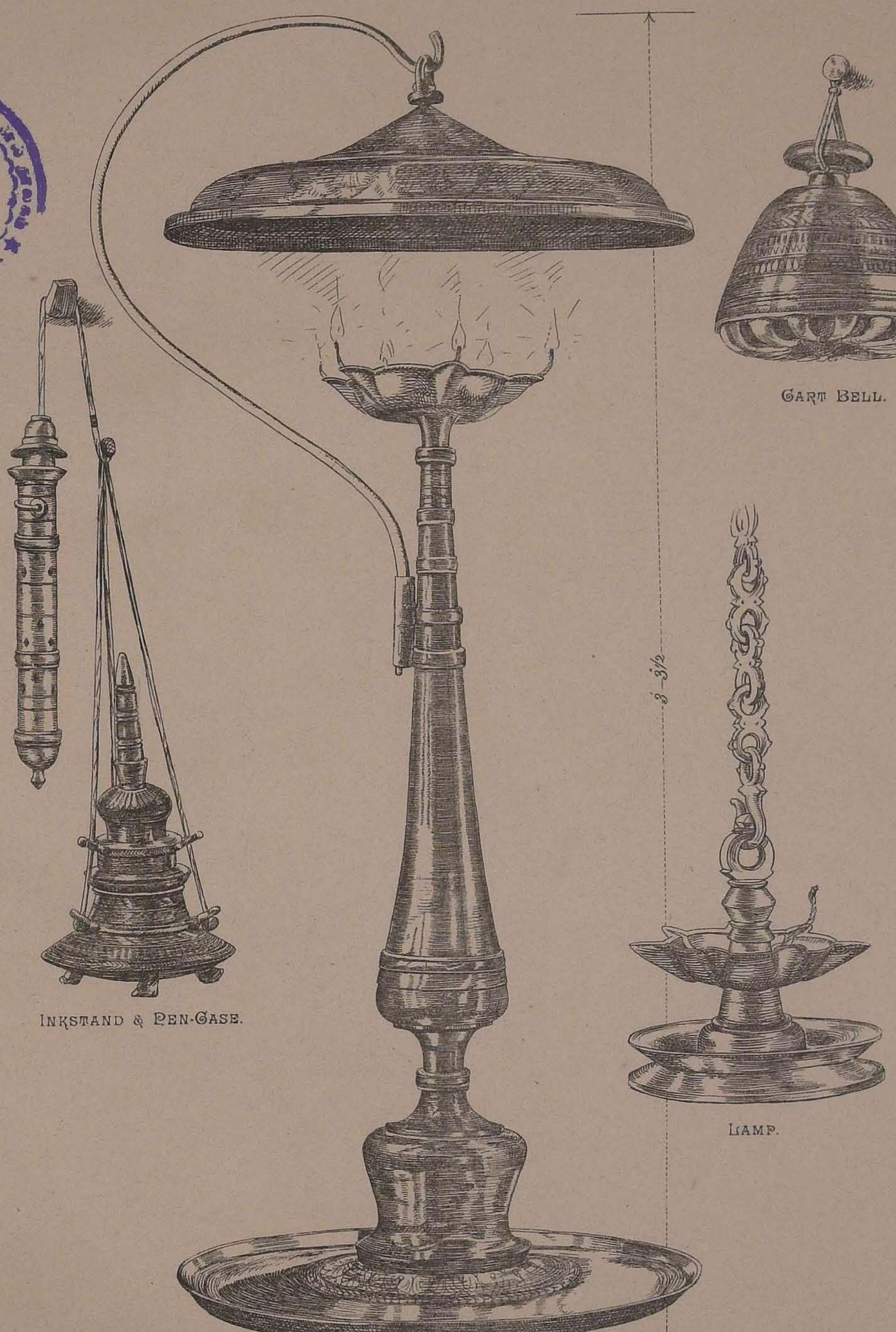
SHÉR MOHAMED DEL: J. L. KIPLING DIR:

W. Griggs, Photo-lith, London, S.E.

CONFECTIONERS' LAMPS AND CÁNDY HAMMERS.

The two lamps and candy hammers here shown are described in the text. They are ordinary examples of a kind of work of which Europeans have hitherto made no use. The figure sketch was made from a *halwai* or sweetmeat seller.

REWARI BRASS WARE.



RAM SING DEL: J. L. KIPLING DIR:

W. Griggs, Photo-lith, London, S.E.

LAMP.

REWARI BRASS WARE.

The centre object is a *shamadán* or lamp; on the left is an inkstand and pen-case; on the opposite side is a *zang* or cart-bell; and below a hanging lamp of the kind commonly used in shops and houses. These are examples of the ordinary work produced at Rewari, in the Gurgaon district, a town which has some reputation for brass ware.